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# Designing Craft Opportunity. An Entrepreneurial Approach To Creating The Craft Scotland Summer Show

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**Abstract:** Building appropriate support and opportunity in the creative industries can be a challenging task. Understanding that the shifting contexts of the creative industries, specifically the craft sector, make the development of a programme of support difficult for national organisations, this paper suggests that the application of entrepreneurial design is a theory well suited to the task. Drawing on six years of iteration of an annual commercial craft exhibition, the paper presents an early case study that aligns development of the Craft Scotland Summer Show with models of entrepreneurial design, highlighting the processes that are shared, and the areas that may potentially be improved. Doing so begins to lay the foundation for greater analysis and evaluation of the interaction between an organisation and the community it serves, with an eventual goal of understanding how this relationship impacts upon the Scottish makers.

**Keywords:** craft, creative industries, design, entrepreneurship

## 1. Introduction

Carving a career in craft can be challenging. Equally difficult is the task of providing appropriate support and developing opportunity for craft communities such as those offered by nationally funded agencies. Organisational decision-making when creating opportunity can often rely on traditional models of sectoral practice, combined with intuition, iteration, and feedback provided by partners, audiences and maker communities. This is a creative process that appears to share characteristics with entrepreneurial design: the invention of business opportunity using processes similar to design thinking.

This paper seeks to evaluate the definition of entrepreneurial design, exploring its use within Scottish craft, to lay the foundation for identifying where its impact(s) can be measured and how it can inform future strategy. It investigates how a National support organisation, Craft Scotland, designs and refines potential opportunities for the sector. Specifically, it seeks to understand how Craft

Scotland's annual Summer Show has evolved over 6 years. Doing so will shed light on decision-making and allow for investment in a programme that best serves its community.

## 2. Entrepreneurship In Craft & The Creative Industries

Entrepreneurship is the search for and use of opportunity for the benefit of those applying it (Shane, 2003). In doing so, entrepreneurs 'change or transmute values' (Drucker, 2011, p.20), creating something new. Entrepreneurship can also be the act of creating new opportunity (Dimov, 2016). Comparing these two approaches to opportunity, that which is found (the 'promise view') and that which is created (the 'design view') are believed to have opposing ideologies (Nielsen et al, 2017). Whilst the promise view presents opportunities that already exist, are often tailored to an individual, and are driven by commercial value, the design view represents a future-oriented opportunity that addresses complex problems, is suited to collaborative teams and stakeholders, and is driven by human value. As such, the design view has the potential to address some of the questions that emerge from exploring the relationship between entrepreneurship and the creative industries.

Creativity is seen as a driving force in economic growth (Howkins, 2001; DCMS, 2015), and as such is often presented as complementary to entrepreneurship (Howkins, 2001; Caves, 2003) with entrepreneurial action deemed necessary to negotiate shifting economic climates (Rentschler, 2003). Despite this, the role of the entrepreneur within the creative industries (CI) is seen as problematic (Henry, 2007), with the nexus of the two prompting calls for further research (Chaston & Sadler-Smith, 2012). It is understood that commercial activity within the creative industries holds great potential for impact (Khaire, 2017), yet a 'denial of economy' (Bourdieu, 1984) is seen as prevailing, especially within craft practice (McAuley & Fillis, 2005; Hughes, 2012; Jourdain, 2015; Kovesi & Kern, 2018). The exhibition explored in this paper, the Craft Scotland Summer Show, is an example of an essential element in the business model of many craft makers: the commercial exhibition. Such events represent both creative production and economic endeavour. They provide an income via sales, and a platform for promoting craft practice, yet the processes used to create these opportunities are rarely explored. The intersection of craft practice and commerce is examined here, through the analysis of commercial craft exhibition development.

Craft production is deemed by some to be naturally entrepreneurial (Yair, 2012), defined by statistical characteristics suggesting a maker's propensity to work alone, and inventiveness when seeking opportunity. Yair (2012, p.2) states that 'for many makers, there is a strong synergy between business strategy and creative direction: new products and services are developed not only to generate income, but also in pursuit of creative fulfilment'. In this context, the notion of the entrepreneurial individual pervades (Bude, 2000; Shane, 2003). It suggests that craft makers are entrepreneurial by default, by the very nature of their struggle to survive and stay relevant within an ever-changing market. Whilst this tenacity is undeniably a positive attribute, it is appropriate to note that it does not equate to a sustainable form of practice. It presents entrepreneurship within craft as incidental, rather than an intentional mode of operation, and one that makers have little control over.

Although makers are often presented as acting alone, it is acknowledged that sociality is essential to creative production (Kong, 2005; Valentine and Follett, 2010), as well as deemed vital for seeking, strengthening, developing and exploiting business relationships (Taylor, 2011). As such, ignoring the heavily networked intermediaries in this sector is remiss. Much of what happens at the nucleus of CI is mediated by support organisations such as Craft Scotland (CS), the national agency for craft in

Scotland. CS started life as an online resource for craft makers and buyers in 2008, offering a one-stop craft directory. In 2018 it is a driving force for craft production in Scotland, annually offering over 250 opportunities to makers, at nearly 80 events, hosted in collaboration with 30 partners, creating over £90,000 worth of craft sales (Craft Scotland, 2018a). It is understood that little is known of the true machinations of support organisations such as CS, or how communities interact with them (Munro, 2017). While some research has sought to understand the role of events in a maker's development (Kovesi & Kern, 2018; Bain & McLean, 2012), little has explored the way these events are designed and developed. With the responsibility of providing leadership to the sector (Craft Scotland, 2018b), there is a need to recognise the role and impacts of the processes used to devise the CS programme, thereby allowing for the conscious design and development of future opportunity. With makers having little time for advocacy or political action concerning change of their working conditions or lifestyle (Bain & McLean, 2012), responsibility falls to organisations such as CS to provide opportunities that offer a chance for development and future sectoral change. One such opportunity is the Craft Scotland Summer Show (CSSS), held during Edinburgh Festival Fringe. As one of the few events in the CS programme that is internally organised by CS, it is a valuable example of the design view of entrepreneurship in action. Presenting the use of entrepreneurial design (ED) as holding potential for bridging the schism between craft practice and economic action, emphasis will be placed on identifying the ED activity of Craft Scotland, highlighting the way this national organisation enacts entrepreneurship for the benefit of the craft community.

### 3. Entrepreneurship & Design

Design has the potential to enact preferable futures (Simon, 1996), allowing those who use it to attain 'better' modes of operation. The use of design processes to define and solve problems, design thinking, is a varied field of tools (Kimbell, 2011) dedicated to innovation through the definition and reframing (Dorst, 2011) of pervasive 'wicked' problems (Buchanan, 2001). In particular, design has been heralded as possessing great potential for flux in traditional forms of business (Martin, 2009; Michlewski, 2015), providing new perspectives and innovation. Entrepreneurial opportunity can be seen as a design artefact (Dimov, 2016), something artificial that is created (Simon, 1996). If this is the case, then 'better' versions of opportunity than those already available are possible through the application of design processes. Nielsen et al (2017) argue that design and entrepreneurship are complementary, as both are realms of operation that are similarly constructed as future-oriented processes. Relying heavily on the consultation of teams, networks and stakeholders, ED breaks away from the notion of the 'individual' that encompasses entrepreneurship, and allows for a collaborative, organisational approach with humanistic values. Understanding that this theory of opportunity development addresses many of the concerns of craft practice and the creative industries (Kovesi & Kern, 2018), this research seeks to understand the way these processes could be employed by organisations to navigate sector barriers and develop opportunity.

#### 3.1 Models Of Entrepreneurial Design

Although they may share future-oriented characteristics, it is suggested that the divergent themes of entrepreneurship and design each take the work of the other for granted (Nielsen et al, 2017). However, the processes of articulation, co-creation, and exploitation that enable an idea to become manifest are indicative of elements from both fields being combined in Nielsen et al's (2017) model of opportunity development (see Figure 1). It is considered that enacting one element without the

other will result in a less advanced reframing of opportunity. Employing the model of opportunity design can provide a competitive edge, with the potential for greater impact. These three steps are comparable to stages found in models of design thinking; ideation, implementation and iteration (Brown, 2008). Indeed, the infinity symbol model used by Nielsen et al (2017) shares its form (see Figure 1) with other prominent design thinking models used in industry (Design Council, 2015; IBM, 2018). On the left side, the design loop: focus is on the co-creation of frames, ideas, prototypes. On the right side, the entrepreneurial loop: focus here is on the co-creation of resources, networks, business models and markets. The intersection of the two is where the process finds its strength, allowing for an exchange of knowledge that provides competitive edge. This 'to-and-fro' is present in both the micro-iterations and macro-iterations (Goldsby et al, 2017) of an opportunity.

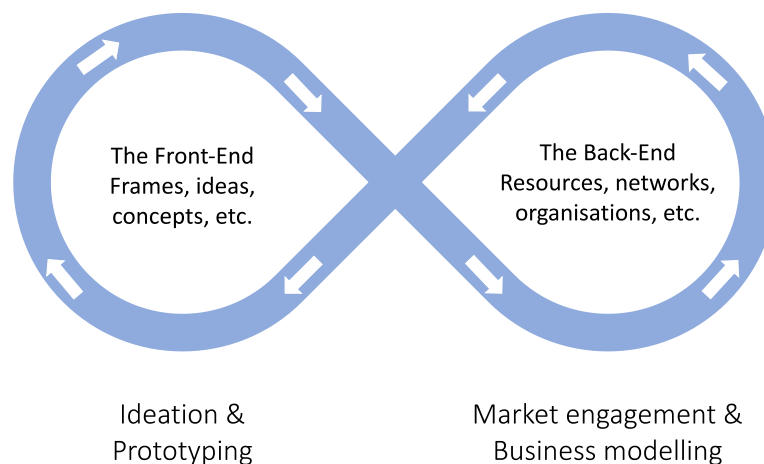


Figure 1. Model of opportunity design process. Adapted from 'Hunting the Opportunity: The Promising Nexus of Design and Entrepreneurship' by S. L. Nielsen, P. R. Christensen, A. H. Lassen and M. Mikkelsen, 2017, *The Design Journal*, 20:5, p. 626

Goldsby et al (2017) present four steps in their model of design centred entrepreneurship: ideation; prototyping; market engagement; business modelling (see Figure 2). Reflecting Nielsen et al's (2017) model, ideation and prototyping can be seen as the 'fuzzy front end': the design loop. The market engagement and business modelling are reflective of the 'fuzzy back end' of entrepreneurship: the entrepreneurial loop. Each stage allows for the opportunity proposition to reach a greater proof of concept, covering feasibility, desirability, and viability – deemed three essential design lenses for business innovation (Brown, 2008). The Goldsby et al (2017) model provides a detailed interaction of different stages of opportunity development, leading to opportunity fulfilment, with micro- and macro-iterative stages allowing for a continuous, yet not necessarily linear, loop to refine the process.

What both models present is a definition of ED that addresses the gap that exists between the creative and the economic – entrepreneurial design presents a model that allows for iterative exchange between the processes associated with both design and entrepreneurship to create new, constantly evolving opportunity that is reflexive towards its environment and reliant on collaborative communities. Theoretically, the opportunity created will always be fit for purpose (Michlewski, 2015) and be able to address sectoral shifts.

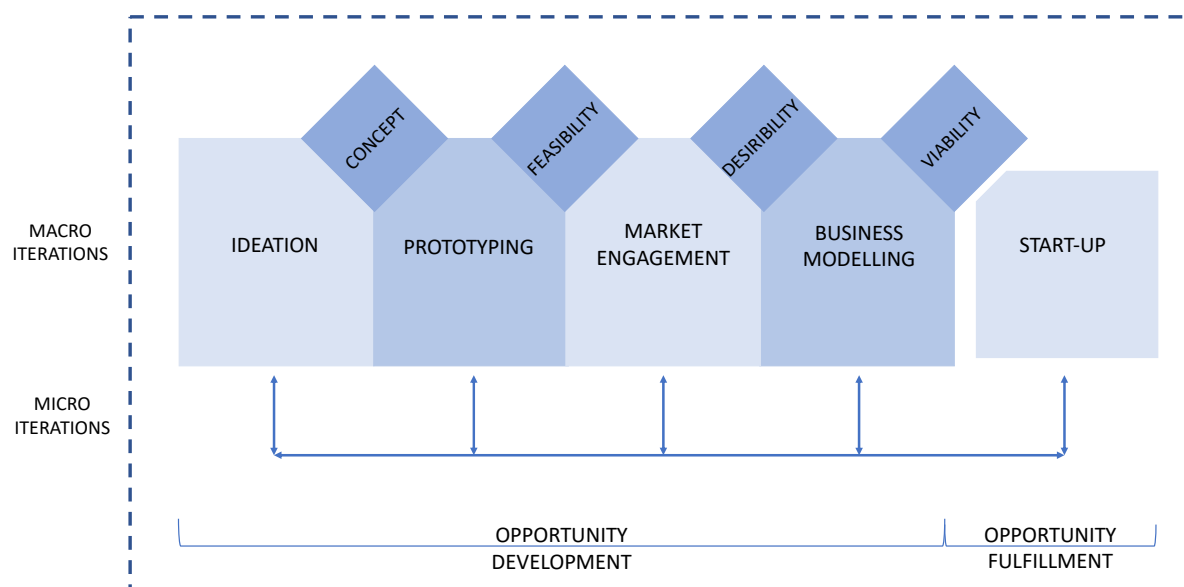


Figure 2. Model of design-centred entrepreneurship. Adapted from 'Design-Centred Entrepreneurship: A Four Stage Iterative Process for Opportunity Development' by M. G. Goldsby, D. F. Kuratko, M. R. Marvel and T. Nelson, 2017, *Journal of Small Business & Entrepreneurship*, 29:6, p. 481

## 4. Methodology

Addressing models of design of opportunity development (Nielsen et al, 2017; Goldsby et al, 2017), this paper has presented a definition of ED that has begun to inform the construction of a case study. The case study draws on multiple sources to provide an understanding of designing craft opportunity. It must be stated that this study is a work in progress, forming part of a wider PhD research project, and thus what is presented here is contextual information and insights revealed to date, with an outline for future actions and expectations. Through a review of documents, including secondary sources such as Craft Scotland's annual review, a timeline of key factors in the exhibition evolution has been created. Latterly this will be supported by qualitative data collection taking the form of semi-structured interviews with members of the Scottish craft community. Collectively, these sources will build a case study that explores the use of entrepreneurial opportunity design, identifying the impacts of its 6 years of iteration. By assessing how the show has evolved, conclusions are drawn that inform future exhibitions, providing greater transparency for the organisation and the community it serves. It is acknowledged that the respondents cannot be said to be entirely representative of the entire craft community which is scattered across a nation as geographically diverse as Scotland, however they make up a collective that have recent, and in some cases regular, interaction with the exhibition under exploration. As a community they provide insight into the variables that define entrepreneurial activity and design in exhibition development.

## 5. Foundations of a Case Study

Addressing the role or impacts of craft exhibitions or events is not common in academic literature, and it is usually done so in the realm of arts and culture, dissecting the nature of the work exhibited, and the design of its presentation (Lignel, 2015; Norwegian Crafts, 2015). Rarely explored are the

processes involved in the creation of the event itself, and what might be deemed ‘behind the scenes’ interactions between an organisation and its community, leading to an exhibition’s eventual implementation. Design models in the field of exhibition development may refer to optimal exhibition layout (Muritiba et al, 2013) or marketing of the event (Jin, 2013). Whilst these elements play a part in the ‘co-creation of the artefact’ (Nielsen et al, 2017) that is the exhibition, there is no relevant model for the development of a commercial exhibition. This is the potential of a model such as ED in this context. Taking this opportunity to assess a long running commercial exhibition from the perspective of design and business (see Figure 3), this paper will provide a contextual narrative of CSSS, followed by insights that relate its inception to the theory of ED.

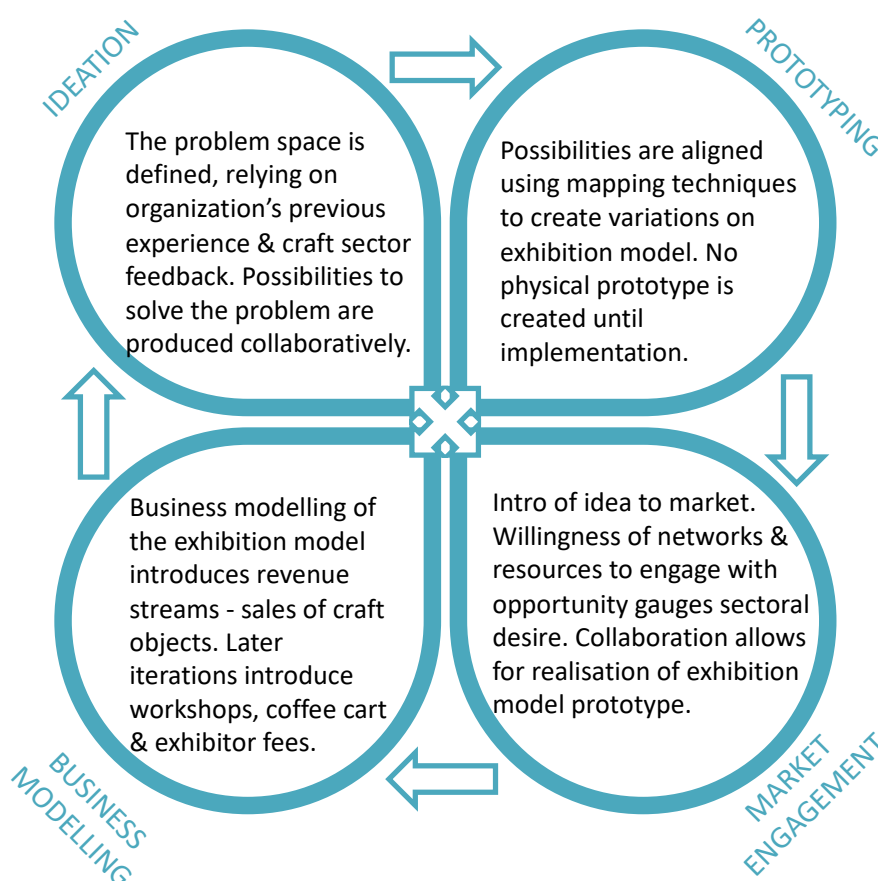


Figure 3. Model of entrepreneurial design for the exhibition creation

The Craft Scotland Summer Show (CSSS) was first launched in August 2013, introducing a craft retail event to the Edinburgh Festival Fringe. A CS opportunity for Scottish makers, the event was created to promote Scottish craft in a Scottish setting. Concern that there were limited commercial platforms for craft in Scotland, with the understanding that the Edinburgh Festival Fringe brings an influx in international visitors to the country's capital every year, presented the notion of a selling exhibition to promote Scottish craft to a new audience, providing an alternative to the traditional Scottish souvenirs that are ubiquitous in the capital. With few craft events as part of the programming of the Edinburgh Festival Fringe, creating this event added a much overlooked element, allowing makers from across Scotland a platform in one of the world's biggest celebrations of cultural and creative practice. Whilst other events in the Edinburgh Festival Fringe may provide craft opportunity, it is limited. DAZZLE, a selling exhibition in the Dovecot, represents jewellers. Handmade Edinburgh, a



craft fair at the Royal Botanic Gardens, is two days long. The West End Fair, a craft show held in the grounds of St John's Church for the duration of the Fringe, charges the exhibitor for the stand. These barriers of medium, exhibition length and fees are exemplary of the issues CS were working to overcome for the craft community. Hence CS identified a need to provide opportunity for makers that was interdisciplinary, consistent, and affordable; where makers would be judged on the quality of their work, setting a high benchmark for Scottish craft production.

## 5.1 Ideation

Ideation, along with prototyping, constitutes opportunity creation: the 'fuzzy front end' of design in the opportunity model. Goldsby et al (2017) defines ideation as the action taken to understand a customer need, and the resulting options for potential development. As such, ideation in entrepreneurship is a creative process, and therefore integral to its enactment (Shane, 2000). It could be argued that CS, by its very nature, is in a perpetual state of ideation. The remit of the organisation is to 'provide leadership' and 'opportunities' (Craft Scotland, 2018b). Consequently, empathy and awareness of the community the organisation serve is essential. Several factors arose out of this sectoral awareness that led to the creation of CSSS: there were (1) few commercial platforms available for Scottish craft, (2) a dwindling audience for Scottish craft, (3) a perception of Scottish craft as 'traditional', seen as limiting, and (4) a number of barriers to access to the few available opportunities for makers.

After working closely with the Scottish craft community for 5 years, theoretically CS were well placed to empathise with the concerns of the sector. Drawing on previous experience in presenting one off exhibitions, as well as a wider sectoral awareness, CS were able to ideate potential options that would address the issues they looked to solve. Previous experience is thought to allow for greater recognition of opportunity (Bosma et al, 2004), and the familiarity of 'traditional models' is considered common within CI (Searle, 2017) – thanks to previous experience that which has gone before can be replicated. However, this could become problematic if a lack of innovation persists thanks to reliance on models used elsewhere, and organisational practice ceases to be relevant to the problems in need of being solved (Michlewski, 2015). As such, greater creativity may have benefited CS at this stage, drawing on the creative and social knowledge that can provide imaginative answers (Mcmullen & Kier, 2017) that transcend previous actions.

## 5.2 Prototyping

Prototyping, the second stage at the 'fuzzy front end' of design, is defined as addressing the logistics of an idea, ensuring the production of a feasible concept (Goldsby et al, 2017). It is believed to be indicative of the transition from a research phase to production, and as such is a collaborative and communicative tool (Vetter, 2011). By manifesting ideas physically, new perspectives and can be drawn from to elicit useful insights that allow for concept feasibility. In the context of CSSS, a prototype may be a series of suggestions combined to answer the four issues proposed in the ideation stage, to create an exhibition model. Here the notion of prototyping becomes a complicated one: making an ephemeral service into a testable model. What is deemed essential is clarity of intent (Goldsby et al, 2017) and social interaction (Nielsen et al, 2017). For CS, collaborative 2d mapping of options for requirements is employed in order to make the event happen: identifying possible venues, time and length of the exhibition, staffing needs, and the inclusion of makers that answer the needs of the original ideations. These possibilities are influenced through market engagement.

Potential partners, sponsors, and dates are selected, with an abductive approach that considers what is the best fit for the particular need.

### 5.3 Market Engagement

Market engagement and business modelling constitute opportunity exploitation; the ‘fuzzy back end’ of entrepreneurship. Market engagement is thought to allow for a concept to be refined for the customer, and, thanks to interaction with users, has the potential to contribute to opportunity knowledge (Goldsby et al, 2017). The appropriate introduction of commercial market forces to a public organisation is considered to be reliant on context and needs (Hartley et al, 2013) – a reflexive, abductive process that is dependent on requirements of the organisation. While Nielsen et al (2017) present opportunity often arising from market failure, the model of ED suggests that the process can bring formation of entirely new markets. Even the reframing of old markets can offer a new lease of life. The desirability of an opportunity can only be gauged by willingness of partners and sponsors to collaborate and the response from the maker community. An open call would be sent out calling for submissions for the exhibition. A healthy number of submissions indicates willingness from the community. Here the value of sociality and networks as a resource (Kong, 2005; Valentine & Follett, 2010; Taylor, 2011) becomes apparent, as needs identified through prototyping have to be met with negotiation and collaboration. Identifying and securing a venue and participants can only be achieved through partnership with those able to realise the symbolic or economic benefit of partaking. CS were able to secure the use of the second floor of White Stuff, a high-street retailer, for free. In this exchange, CS save a huge monetary outlay whilst navigating the common organisational barrier of having no bricks and mortar site (Thelwall, 2015), with White Stuff purportedly enjoying the benefit of sharing a new design-focussed audience. Indeed, CS celebrate the two organisation’s common commitment to ‘promoting design quality’ (Craft Scotland, 2018c).

### 5.4 Business Modelling

The business modelling stage sees the implementation of financial viability in an opportunity (Goldsby et al, 2017). Design and use of business models is considered to be beneficial to sector innovation (Osterwalder & Pigneur, 2010) and provides economic value (Goldsby et al, 2017). CS take the initiative to create revenue that enables them to build upon their allotted public funding. It is also a factor that encourages maker participation – although symbolic capital is indicated as a beneficial element of inclusion, a need to have the event be financially beneficial is also cited. Business models in the CI are believed to rely on traditional models of ‘selling products and standardised services’ (Searle, 2017, p. 2), and this is true of the model employed in the CSSS. Relying on a model similar to commercial galleries, the original iteration saw commission being taken from the sales of exhibiting makers. Whilst a bricks and mortar site might rely on such an income for the cost of overheads, or to cover venue rent, this cost is side-stepped by CS via the negotiation of a free venue. Vastly reduced costs means a greater income to be invested into later projects. Relying on sales of objects for income does leave the event to chance; poor sales equate to poor revenue. This provides motivation to both the CS team and makers when it comes to promotion. Whilst not the only goal of the exhibition, it is one of the most instant indicators of success. With sales from the exhibitions increasing year-on-year, this presents the evolution of the exhibition as consistently successful. However, analysis of data indicates other important factors in the continued implementation of the exhibition opportunity.

## 5.5 Exhibition Evolution

The iterative nature of ED allows for perpetual exchanges allowing for mutual adjustment that refines the opportunity. An opportunity's market may not appreciate the value of an entrepreneurial creation at first (Patten, 2016), however continued iteration and adjustment in the enactment of opportunity is the benefit of ED. Improved impact within the market can be seen as a result of the changes made to the Summer Show over time. While sales figures improved year on year (see Figure 4), the 2017 exhibition saw an epic 53% increase on 2016 exhibition sales.

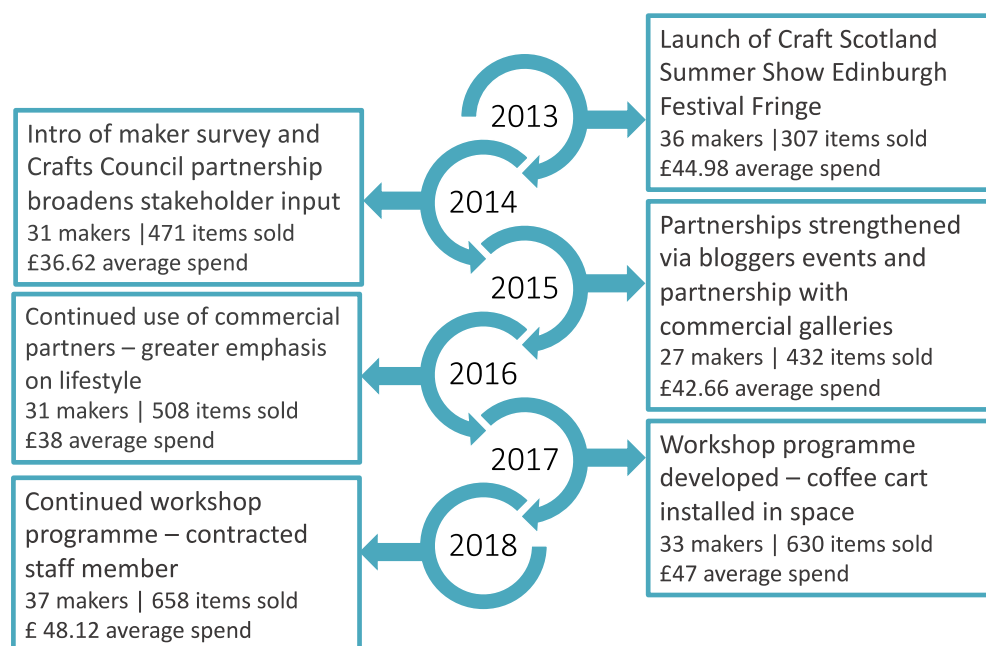


Figure 4. Timeline of Craft Scotland Summer Show, 2013-2018

However the continued relevance of the exhibition relies heavily on feedback from stakeholders. This indicates the need the organisation has for clarity when it comes to measuring and assessing impact. Doing so objectively, combined with stakeholder feedback and the experience and knowledge gained by the team through interactions from hosting the exhibition, allows for continued growth and development of knowledge that contributes to future success.

Maker feedback from 2014 to 2018 highlights several recurrent issues that have been addressed with varying success:

Early iterations saw makers working 2 days each in the exhibition. Whilst the maker presence may provide authenticity, and allow makers to sell their own work directly, it is also a commitment that undervalues their labour, ostensibly working for free, and favours those based within commuting distance of the exhibition. Addressing this issue, a new paid role was created for a part-time contracted assistant. Makers instead are free to join the exhibition as they like, and are timetabled into the rota appropriately depending on their own willing and availability.

Whilst commission rates were reduced in later iterations, concern persisted amongst exhibitors that CS taking commission is counterproductive to makers development, as it lessens beneficial financial impact. Whilst this is a reality that many makers must learn to factor in when pricing their work, the average price-point for sales in the show is approximately £40. Much exhibitor feedback focuses on regret that they had not included more lower priced items, however, subsequent discussion with exhibitors reveals worry at needing to produce multiple 'affordable' items to the detriment of their own development, ecological and ethical concerns around waste and production, and with a loss of the quality that is expected for the show. Rather than encouraging makers to produce more at a lower price, a goal of increasing the average spend within the show would be beneficial to both CS and the makers exhibiting.

Later iterations of the exhibition see a shift in the way revenue streams are employed, with the introduction of exhibitor fees, and additional services such as workshops. The new workshop programme was ticketed, providing the maker with an additional opportunity that is paid. They also offered the visitor a more structured experience than the original format of demonstration drop-in. Providing income to the show, the cost of a workshop is upwards of £40, making greater use of the cohort of makers as a resource rather than a source of revenue. In visitor feedback, workshops are recurrently addressed as a highlight, with call for more availability. Whilst it might not be feasible to host more within the CSSS, this information can be used to develop the workshop arm of the CS programme.

Access to the venue is repeatedly highlighted by both exhibitor and visitor feedback. The choice of a venue with poor accessibility presents a barrier for the installation and exhibition of larger pieces of work, as well both exhibitor and visitor attendance. This is undoubtedly an issue that has to be solved, contravening the original intent for the show to be accessible to makers, and preventing audience growth. Action was taken by CS in 2016, gathering sectoral opinion via survey. Despite this, no change was made, indicating the benefit provided by the free venue outweighs need for access. Failure to address this concern negatively impacts the development of the exhibition, with some makers citing that they will not wish to take part again until the venue is changed. However, after 6 years of embedding the event consistently within the retail environment, changing venue risks losing momentum built over 6 years of iteration. As such, decisive action must be taken to solve this issue to prevent it being an issue for future iterations.

Concern among the visitors that too much jewellery was being included in the exhibition is likely to be linked to the exhibition's inclusion in the Edinburgh Festival Fringe. With a large number of jewellery exhibitions taking place during the Fringe (Dazzle at the Dovecot, and a large handmade collection at retailer Lily Luna), the medium is heavily represented elsewhere. Despite this, jewellery is the largest seller year on year, regularly accounting for nearly 50% of sales. This may be explained by jewellers often making up between 30-50% of the exhibition. As such, an argument exists for greater representation of alternative practice, providing potential for greater sales of work not represented elsewhere during the Fringe. This does not seem to have proven problematic for exhibitors, with weavers indicating that being part of two concurrent exhibitions (CLOTH#18 at the Dovecot showcased textiles makers over a weekend during the Fringe) actually provided them with greater impact, and gave them an opportunity to signpost visitors from one site to the other.

The development of market engagement introduced supplementary opportunity. In 2014 the London Summer Show was launched in collaboration with the UK's Craft Council at Clerkenwell Crafts. In 2015 and 2016 The Biscuit Factory, a commercial gallery, provided the platform of a selling exhibition based at the Newcastle gallery. True to the nature of Nielsen et al's (2017) model, new unity provided through this collaborative process allows for new markets to emerge. This is seen in the

creation of new partnerships throughout the iterations of the CSSS, for example, creative collaborations between exhibitors, or the reframing of White Stuff as a craft venue, hosting ‘Lolli-popup’ in December 2018, a one off selling event hosted by two previous CSSS exhibitors, despite the venues issues with accessibility.

## 6. Next Steps

Reflecting on this paper to date, the potential ED theory holds for assessment and development of Craft Scotland’s approach to opportunity is apparent. Whilst the stages of ideation and prototyping may be over-reliant on expected approaches to the process of the opportunity creation, the market engagement and business modelling emerges as an unexpected area of strength for the organisation. As such, the argument for greater awareness of the ‘human value’, seen as essential within the CI, drives the changes in the opportunity iteration. This iteration of the opportunity has allowed for greater revenue, continued audience growth, new markets to emerge, and has reframed a high street retailer as a craft and design destination. Whilst the individuals that make up the craft maker community might struggle to enact opportunity on their own, here it is shown how an organisation is able to act entrepreneurially on behalf of a community via designerly and entrepreneurial exchange. Whilst it is clear action has been taken by CS to make adjustments that respond to the iterations of the exhibition, action is not always as simple as it seems. Although an organisation works to overcome barriers for the community they serve, they themselves must address barriers that cannot always be easily answered. Acknowledging that many of the opportunities provided by CS might align less with that of the ‘design view’ of entrepreneurship, but with the ‘promise view’, there is room for Craft Scotland to take a greater control in the opportunity provided for the sector.

This paper opened with an assessment of the complexities involved in the search for and creation of new opportunity within the creative industries, specifically the craft sector. The research looks to continue, placing Craft Scotland in the role of entrepreneurial designer, in order to define the strengths and weaknesses of the development of the Craft Scotland Summer Show. Whilst the implementation of the CSSS has been an exploratory one, it can be argued that the lessons learnt from the process open up the potential for CS to diversify the kind of opportunity it works to create, ‘overriding the constraints of ‘what is’’ (Nielsen et al, 2017), continuing to present new and innovative opportunity to the craft community. What is presented here represents an early understanding of how this exhibition came to be one of the key events in the Scottish craft calendar, and hopes to show in the future how the exhibition’s reiteration over 6 years has worked to improve the impacts of its enactment.

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